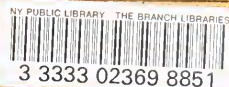




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First performance in Gt. Britain at the Empire Theatre, London,
April 5th 1920.

IRENE

A Musical Comedy in 2 Acts.

By JAMES MONTGOMERY.

LYRICS
BY Joseph
McCarthy

Music by

HARRY TIERNEY.

CHARACTERS.

Mrs. Marshall	MAIDIE HOPE
Eleanor Worth	DAISY HANCOX
Donald Marshall	PAT SOMERSET
Clarkson	CHAS. ALEXANDER
Robert Harrison	ROBERT BLYTHE
Irene O'Dare	EDITH DAY
Lawrence Hadley	HUBERT NEVILLE
Mrs. O'Dare	HELEN KINNAIRD
Helen Cheston	MARGARET CAMPBELL
Jane Gilmour	WINNIE COLLINS
J.P. Beaudon	ROBERT MICHAELIS
Madame Lucy	ROBERT HALE
Mrs. Cheston	BERTHA BELMORE

SYNOPSIS OF SCENERY

ACT. I.

SCENE 1. DONALD MARSHALL'S HOME.....
SCENE 2. THE O'DARES' HOME.....
SCENE 3. DONALD MARSHALL'S HOME (Two Days Later) ..

ACT. II.

SCENE 1. THE O'DARES' HOME (Two Months Later)
SCENE 2. THE GARDEN OF BEAUDON'S HOME.....
SCENE 3. THE O'DARES' HOME (After Midnight)....
SCENE 4. THE SAME AS SCENE 2.....

Produced and Staged by TOM REYNOLDS.

Musical Director.....FRANK E. TOURS.

Stage Manager.....CECIL STOKES

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" THE PAUL JONES "

IRENE - Act I

No.1 Opening Chorus

Lyric by
JOSEPH M^o CARTHY

(Professors and Society Girls)

Music by
HARRY TIERNEY

INTRODUCTION

Allegro moderato

The first system of the musical score for the Introduction. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Allegro moderato'. The music begins with a forte (f) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment with eighth and sixteenth notes.

The second system of the musical score for the Introduction. It continues the piano accompaniment from the first system, maintaining the same key signature and tempo. The music features a variety of chordal textures and melodic fragments in both hands.

(Curtain)

The third system of the musical score, marking the beginning of the vocal entry for the Professors. The system includes a vocal line and a piano accompaniment. The key signature remains three sharps. The tempo is still 'Allegro moderato'. The vocal line begins with the lyrics 'In the art of gen - e - al - o - gy, We find the'. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The system concludes with a double bar line.

ped-i - gree Of your fam-ly tree; and if it's what it ought to be, The

tint of blue is flow-ing. If you want to find an Un-cle or a

cous-in or an Aunt, We knew your tree when it was a plant; We can

make them what your fam-ly can't, With a coat of arms worth show-ing.

Valse moderato (Society Girls)

Music notation for the first system of the song. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Please pro-fess-or, please pro-fess-or, Wait pro-fess-or, tell me: When the".

Music notation for the second system. The lyrics are: "May-flow-er sailed on that day in June, and our grand-pa-rents left on their".

Music notation for the third system. The lyrics are: "hon-ey-moon, did they tra-vel first cab-in and sleep till noon, or".

Music notation for the fourth system. The lyrics are: "were they-er, se-cond cab-in? Were there". The tempo marking "Moderato" is placed below the piano part. The system concludes with a double bar line.

Allegretto

an - y lit - tle bugs on our fam - ly tree when I was a sprout of a

branch to be? Were there an - y lit - tle off - springs quite N. G.? Please

(Professors)

cure my cu - ri - os - i - ty. In the art of ge - ne -

Tempo I

- al - o - gy Psy - chol - o - gy re - quires know - ledg - y, and we

nev - er make a - pol-o gy for no sex, in-seats, noth-ing. We go

back B. C. in his - to - ry or start A. D. as the case may be; we'll

let you have a ti-tle out of roy-al - ty, and our fee will be ao -

- cord - ing - ly.

(All)

Un-der-neath the branch-es of our spread-ing fam'-ly tree,

come a-long with me, and meet your gran-ma's, gran-pa's lovely re-la-tions

Peep be-neath the cov-ers of our an-cient his-to-ry,

Un-der-neath the branch-es of our spread-ing fam'-ly tree.—

No 2- Hobbies

7

Lyric by
JOSEPH MC CARTHY

(Eleanor and Chorus)

Music by
HARRY TIEFNEY

Con spirito



(Eleanor)

When - ev - er so - ci - e - ty

p

gets a new toy, They make it a hob - by and ride it; The big - ger the bet - ter the

task, Oh, Boy! They're hap - pi - est when they're a - stride it. It's golf or but - ter - flies,

may - be whist There's al-ways a hob-by they can't re-sist; Tho' Fa - ther Time gives

man-y a twist And man-y a time a toss. — Whoop - i - ad-dle they

(Spoken)
strad-dle the sad-dle, They're off on their hob-by horse. Gid-dy - ap! Gid-dy-ap! Gid-dy.

- ap! Gid-dy-ap! Gid-dy - ap! Gid-dy-ap! Gid-dy - ap! They're rid-ing a

REFRAIN

(Solo) high horse, — Up - on a Hump - ty Dump - ty hob - by, Whip - ping a
 (Chorus) high horse, — Up - on a Hump - ty Dump - ty hob - by, Whip - ping a

p-f

shy horse, — To fol - low the pace con - si - dered nob - by, When the
 shy horse, — To fol - low the pace con - si - dered nob - by, When the

hur - dles come, — You're floun - der - ing through the air, Then the hoofs ter -
 hur - dles come, — You're floun - der - ing through the air, Then the hoofs ter -

-um, ter - um, — A gal - lop - ing in de - spair, What - ev - ers in
 -um, ter - um, — A gal - lop - ing in de - spair, What - ev - ers in

sea - son, _____ Must be the fad that we're a - stride, The log - ic - al
 sea - son, _____ Must be the fad that we're a - stride, The log - ic - al

rea - son _____ we nev - er know, _____ O - ver the hills and
 rea - son _____ we nev - er know, _____ O - ver the hills and

through the vales, There's more than the hors - es car - ry tails, There's man - y a trick in
 through the vales, There's more than the hors - es car - ry tails, There's man - y a trick in

mak - ing a hob - by go. _____ They're rid - ing a
 mak - ing a hob - by go. _____ They're rid - ing a go. _____ Whoa!

No. 3 Alice Blue Gown

Lyric by
JOSEPH MCCARTHY

SOLO
(Irene)

Music by
HARRY TIERNEY

§ (Irene) *p*

I once had a gown, it was al - most new, Oh, the
The lit - tle silk-worms that made silk for that gown, Just

Slowly and tenderly

ppp

dain - ti - est thing, it was sweet A - lice Blue; With lit - tle for - get-me-nots
made that much silk and then crawled in the ground, For there nev - er was an - y - thing

ten.

placed here and there, When I had it on, — I
like it be - fore, And I don't dare to hope there will

ten.

ten.

walked on the air. And it wore, and it wore, and it
be an - y - more. But it's gone 'cause it just had to

recitative

colla voce

wore, Till it went and it was-n't no more. In my
be, Still it wears in my mem - o - ry.

molto rall.

molto rall.

Valse moderato

sweet lit-tle A-lice blue gown, When I first wan-dered down in - to

mf

And. *

town, I was both proud and shy, As I felt ev-'ry eye, But in

ev - 'ry shop win - dow I'd primp, pass - ing by; Then in man - ner of

fash - ion I'd frown. And the world seem'd to smile all a -

- round, Till it wilt - ed I wore it, I'll al - ways a -

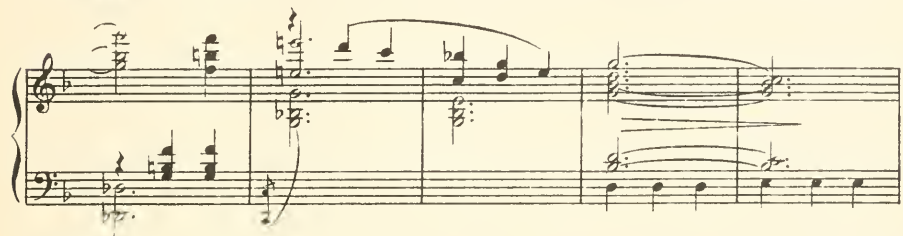
-dore it, My sweet lit - tle A - lice blue gown. D. S.

No. 4a For Change to Scene II

Valse moderato

The musical score is written for piano (mf) and consists of five systems of staves. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the second system. The melody is primarily in the right hand, with accompaniment in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

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No. 4b For Change to Scene III

Moderato

The musical score is written for piano and bass. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The score consists of four systems of music. The first system begins with a forte dynamic 'f'. The second system includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third system features a triplet of eighth notes in the right hand. The fourth system concludes with a fermata over the final chord, followed by the text 'Segue No. 5'.

Nº5 - Castle Of Dreams

17

Lyric by
JOSEPH Mc CARTHY

(Eleanor and Chorus)

Music by
HARRY TIERNEY

Moderato

The musical score is written for piano and voice. It consists of six systems of music. Each system has a grand staff (treble and bass clef) for the piano accompaniment and a single staff for the voice. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score features a variety of musical notations, including chords, arpeggios, and melodic lines. The piano part provides a harmonic foundation with chords and moving lines, while the voice part carries the melody. The score concludes with a 'rall.' (rallentando) and 'p' (piano) marking.

(Eleanor)

We build our cas - tles in the air, And bid the world go

Allegretto

p *colle voce*

by, So half the time we're liv - ing here We're

dream - ing in the sky, in dreams twelve hours

thru the day, A shine there can't be more, If

poco rall.

ev - 'ry girl could have her way, We'd dream the twen - ty - four.

poco rall.

a tempo

REFRAIN

con amore

There's a cas - tle in our dreams,

mp

Where we place our hopes, and all our fan - cies,

Where the light of ro - mance beams,

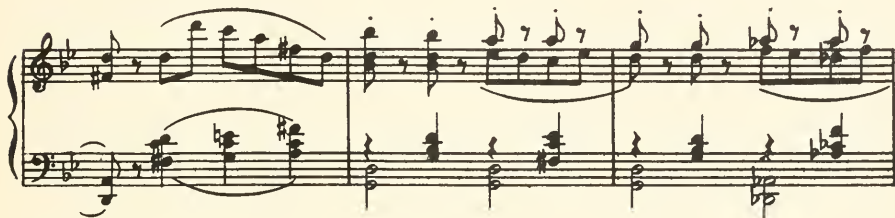
And sweet-hearts come a - woo - ing, Un - der your

rall. *a tempo*
win - dow coo - ing, Leave be - hind our world - ly

molto rit. e dim.
schemes, Climb the stair-way to the cas - tle of

morendo *pp* *8va*
dreams. dreams.

DANCE



Moderato

(Eleanor and Chorus)

There's a cas - - tle in our

The first system of the musical score for 'Moderato' (Eleanor and Chorus). It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'There's', followed by a quarter note 'a', a half note 'cas - -', a quarter note 'tle', and a half note 'in', ending with a quarter note 'our'. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern, both in a key of two flats (B-flat major or D-flat minor).

dreams, Where we place our

The second system of the musical score. The vocal line continues with a half note 'dreams,', followed by a half note 'Where', a quarter note 'we', a half note 'place', and a half note 'our'. The piano accompaniment continues with the same rhythmic pattern, featuring a right hand with eighth notes and a left hand with a similar accompaniment.

hopes, and all our fan - cies, Where the

The third system of the musical score. The vocal line continues with a half note 'hopes,', followed by a half note 'and', a quarter note 'all', a half note 'our', a quarter note 'fan -', a half note 'cies,', and a half note 'Where', ending with a quarter note 'the'. The piano accompaniment continues with the same rhythmic pattern.

light of ro - - mance beams,

The fourth system of the musical score. The vocal line continues with a half note 'light', a half note 'of', a quarter note 'ro - -', a half note 'mance', and a half note 'beams,'. The piano accompaniment continues with the same rhythmic pattern.

And sweet-hearts come a woo - ing, Un - der your

win - dow coo - ing, Leave be - hind our

world - - ly schemes, Climb the stair - way

to the cas - tle of dreams.

No.6.- The Talk Of The Town

TRIO

(Madame Lucy, Jane & Helen)

Lyric by
JOSEPH MC CARTHYMusic by
HARRY TIERNEY

Allegretto grazioso

(Madame Lucy)

In my pro-fes-sion it's the
If your am-bi-tion is to

mf *p colla voce*

first im-pres-sion Of my arts in-ven-tion brings at-ten-tion Al-so points to
gain per-mis-sion To the un-in-trud-ed set se-clud-ed One must have great

(Girls) (Madame Lucy)

fame;— Yes sir, points to fame.— To pass com-pet-i-tors and
care;— One must have great care.— If you de-sire— it and

mf *p*

pay my cred-it-ors And al-so please the so-cial ed-i-tors,
would ac-quire— it— By de-part-ment please in-spire— it,

(Girls)

Is my hum - ble aim; Is that your lit - tle game?— Oh,
 Man - ner de - bon - naire; What you said; "de - bon - naire"— What

(Madame Lucy)

that we may Your gowns dis - play, It must be done this way.
 we'd go thru To pose for you, Here's what you'll have to do.

CHORUS (Madame Lucy)

Point your toe, hands up so, Lines a - glow, here we go,

Head proud and high, haugh - ty sigh, twink - ling eye, One must learn how to

turn, Lend-ing charm to your gown; If in so-ci-e-ty, high so-ci-e-ty,

on would seek im-prove-ment, Use pro-pri-e-ty, great pro-pri-e-ty in each lit-tle

move-ment, Like this like that, Now up, now down, You'll

be if you fol-low close-ly, The talk of the town. Point your town.—

The musical score is written for piano and consists of seven systems. Each system has a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a repeating bass line and a more complex treble line with many beamed notes. The final system includes first and second endings.

No. 7. To Be Worthy

(Irene and Ensemble)

Lyric by
JOSEPH Mc CARTHY

Music by
HARRY TIERNEY

Valse (Irene)
This

mf m.s. *rall.*

meet - ing com - plet - ing my day dream, Has made all the

world seem a gar - den fair, With sun - shine and

laugh - ter a - round me, All na - ture bids wel - come ev - 'ry

where. A but-ter - fly came to a

flow - er, The flow - ers she loved fright-ened her too

soon, But flow-ers were born in a gar -

- den, While she, in a hum-ble co - coon. To be

CHORUS

worth - y just a lit-tle while, _____ In the sun - light

of your gen-tle smile, _____ All you'd ask for an - y

task for I would give, yes, my heart and all a - way. _____

But re - mem - ber lit-tle but-ter - fly _____ As she

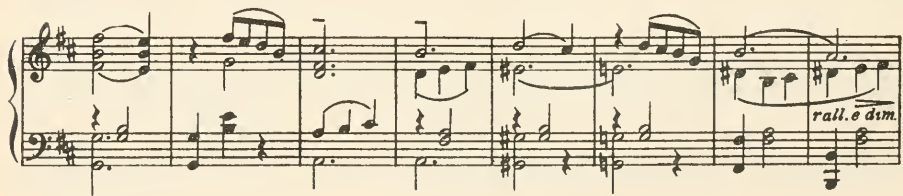
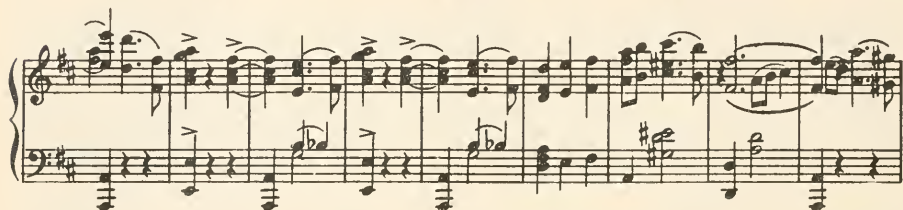
flut - tered in the gar - den, Her wings

bright as an-y flow - er, Might change an-y fick-le

hour Who'd want her there in a gar-den fair, Soon she must

fly a - way. To be -way.

DANCE
Valse brillante



(Irene)

Who'd want her there in a gar-den fair, Soon she must fly *rall.* a - way.

Lento



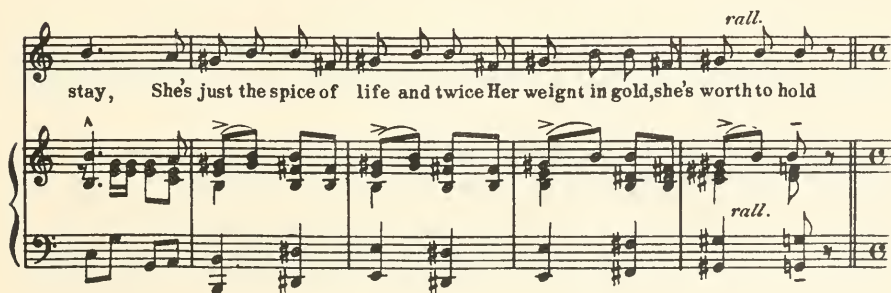
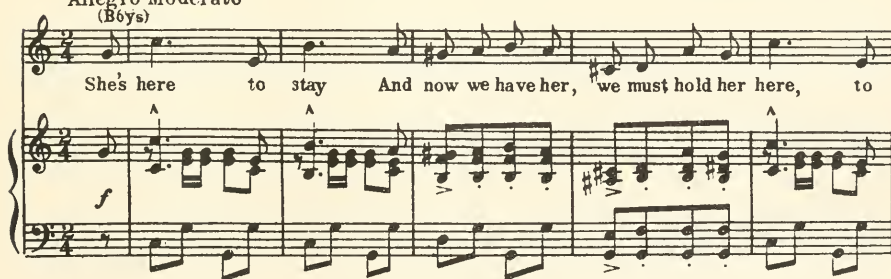
No. 8. Finale Act I.

Lyric by
JOSEPH McCARTHY
Dialogue
Andante Moderato

Music by
HARRY TIERNEY



Allegro Moderato
(Boys)



(Irene)

Words never could ex - press, —

Andante *quasi Cadenza* *Valse Moderato*

My grate-ful hap - pi - ness, — If I've made an im-

-pres-sion With friends, Oh, so kind The — love from my heart is the

(Girls)

wish of my mind, — Just as you are, my dear, — We are

poco rit.

charmed o - ver - joyed you are here; You're a de - bu - tante

poco rit.

a tempo

clear - ly A vogue cover real - ly, Just as you are my dear.

a tempo

Dialogue

(Don) Thro' the mist of years, with their hopes and fears, And the times of light and

Lento

pp

shade, It is sweet to gaze on those golden days When

friend - ship first was made.

(Irene)

In my
In her

(1st time Irene)
(2d time Ensemble)

sweet lit - tle A - lice blue gown, When I first wan-dered
sweet lit - tle A - lice blue gown, When she first wan-dered

down in - to town, I was both proud and shy, As I
down in - to town, She was both proud and shy, As she

felt ev - 'ry eye, But in ev - 'ry shop win - dow I'd primp, pass - ing
felt ev - 'ry eye, But in ev - 'ry shop win - dow Shed primp, pass - ing

by; Then in man-ner of fash-ion I'd frown. And the
by; Then in man-ner of fash-ion she'd frown. And the

world seemed to smile all a - round, They were glad to re-
world seemed to smile all a - round, They were glad to re-

-ceive me, They had to be - lieve me, In my sweet lit - tle
-ceive her, They had to be - lieve her, In her sweet lit - tle

rall.

1 (Ensemble) 2 (Girls)

A - lice blue gown. In her gown. A
A - lice blue gown. Attaca Moderato

(Girls)

lit-tle bit of lace, A pret-ty dim-pled face, A dain-ty lit-tle curl, A

(Ensemble)

dar-ling lit-tle girl, Art it-self in its com-plete-ness,

La-dy born to grace and sweet-ness.

Valse Brillante

There is some-thing so al-lur-ing When you're in that

at - mos - phere — Both your an - kle and your toe Be - gin to

go be - fore you know, You'll find your slid - ing, glid - ing, rid - ing

(Irene)
love waves, Some - thing so con - trol - ling, Yet con -

(Ensemble)
- sol - ing lin - gers here, — You're en - tranced by

strange e - mo - tion, You are lost in your de - vo - tion

All is love, is love, When you are in that at - mos -

Dialogue
(Bob) *I think you are the clever-*
- phere.

Lento
p rall. *ppp*

- est and the love - li - est little lady I've ever met in all my life,

Dialogue

41

(Bowden) *In all your life, You're not old enough to make that a compliment.*

Miss O'Dare is the most captivating little lady I ever met. Don't I don't want to discredit you

boys, but I think she's the greatest little thoroughbred in the world (Irene) "Gentlemen, I thank

you." (Irene)

(Chorus)

Though the world is be - friend-ing What will be the end-ing Of her

Entré Act

43

HARRY TIERNEY

Andante con moto

mf

ten.

ten.

molto rit.

This section of the musical score is written for piano in 3/4 time. It begins with a mezzo-forte (mf) dynamic. The melody in the right hand features eighth-note patterns and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A first ending bracket spans the final two measures of the first system, marked 'ten.'. The second system continues the melodic development with a second 'ten.' marking. The third system shows a key signature change to one sharp (F#) and includes a 'molto rit.' (molto ritardando) instruction. The section concludes with a double bar line.

Valse moderato

This section of the musical score is written for piano in 3/4 time. It begins with a 'Valse moderato' tempo marking. The right hand features a waltz-like melody with eighth-note triplets and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature changes to one sharp (F#) and the section concludes with a double bar line.

The musical score is written for piano and consists of five systems of staves. The first four systems are in 2/4 time, featuring complex chordal textures and melodic lines. The fifth system includes a 'rall.' marking and two first/second endings. The key signature has one sharp (F#).

1. *rall.*

2.

Segue Opening of Act II

ACT II
No 9a - Opening of Scene I

45

Valse moderato

The musical score is written for piano in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Valse moderato'. The first measure has a dynamic marking of *mf* and a star symbol above the treble staff. The score consists of five systems of two staves each. The first system shows the initial chords and a melodic line in the treble. The second system continues the melodic development with some grace notes. The third system features a more active treble line with eighth notes. The fourth system shows a continuation of the melodic theme. The fifth system concludes with a *rall.* (rallentando) marking and a *perendosi* (fading) instruction, indicated by a wedge-shaped decrescendo hairpin. The piece ends with a double bar line.

(*Melody used by permission of Maurice Richmond, owner of the Copyright)

No 9b - Reminiscence

Lyric by
JOSEPH McCARTHY

Music by
HARRY TIERNEY

(Irene)

There's a cas - tle in our dreams,
Con amore

pp

Where we place our hopes and all our fan - cles,

Where the light of ro - mance beams,

And sweet - hearts come a - woo - ing, Un - der your

win - dow coo - ing, Leave be - hind our

rall. *a tempo*

world - - ly schemes, Climb the stair - way

molto rit. e dim.

to the cas - tle of dreams.

pp *morendo* *ppp*

Nº10 - Opening Chorus Scene II

Lyric by
JOSEPH MC CARTHY

(Bowden and Ensemble)

Music by
HARRY TIERNEY

Allegro Moderato

(Boys)

It's Bow-den this and Bow-den that, From a hoi-po-loi To a

dip-lo-mat, These neu-vo-riche are so am-bi-tious. At each func-tion

they're of fic-tious, We're be-gin - ing now to see we're hav-ing too much

(enter Bowden)

Bow-den, Too much Bow-den, Too much Bow-den,

Ahl there's Bow-den, grand old Bow-den, And

poco rall.

please ac-cept con - gra - tu - la - tions, for your gen'rous in - vi - ta - tions,

poco rall.

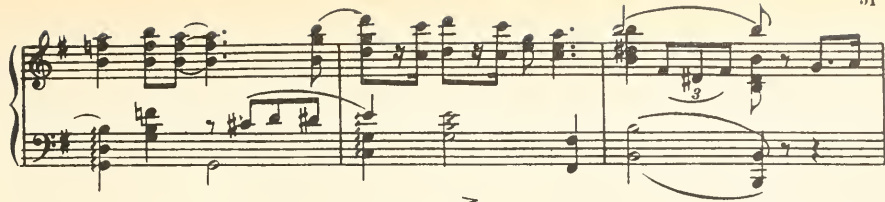
A reg- u - lar fel- low in - deed, you are, in - deed you are, in -

Conspirito

- deed you are, We're glad to fol- low your lead, we are, Bra - vo! Bow- den.

Entrance of Guests
Allegretto

mf



(Girls)

Has - nt he the cap - ti - vat - ing, fasc - i - nat - ing style,

pp

And what a host is he. Has - nt he the "I don't want it,

you can have it" smile What gen - er - os - i - ty

Ev - 'ry - thing he touch-es turns to gold, — He's

not - ed for his char-i - ty, — You'll ad - mit by the way, those are

fine words to say If we mean it, J. P. —

(Bowden(spoken))

I be-lieve in giv-ing free-ly, I do, I real-ly do My

Allegretto

pp colla voce

deeds are made sincere-ly, I loan with in-trest too, I've

bought more bonds at five per-cent, My banks can prove the facts, And I

gave my go-vern-ment thou-sands, When I paid my in-come tax.

Valse Brillante
(Chorus)

And that's the kind of a man he is and that's the way he

goes, _____ Spend-ing and lend-ing and giv-ing a - way,

Do-ing all good and be bu-sy all day. So that's the kind of a

man he is a spend-thrift and a sport. — He's a nice lit-tle

fel-low to have for a friend. But don't let your-self get short. —

It — takes all sorts to make this world go 'round and 'round, —

mf

This system contains the first line of music. The vocal melody is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* (mezzo-forte) is present.

Why should we ob - ject to the one we've found. — Till

This system contains the second line of music. The vocal melody continues with a long note on 'found' followed by a rest and then 'Till'. The piano accompaniment continues with similar harmonic support.

one knows one very well, It's true one nev-er can tell, — It —

This system contains the third line of music. The vocal melody has a melisma on 'It' at the end. The piano accompaniment includes some arpeggiated chords in the right hand.

takes all sorts to make this world go 'round. —

This system contains the fourth line of music, which concludes the phrase. The piano accompaniment ends with a final chord in the right hand.

(Exit of Guests)

A piano score for the piece "(Exit of Guests)". The score is written for piano (p) and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The first system shows a simple accompaniment with chords in the right hand and a single-note line in the left hand. The second system introduces a triplet of eighth notes in the right hand. The third system features a more complex right-hand melody with eighth and sixteenth notes. The fourth system continues the melody with a slur over the final two measures. The fifth system concludes the piece with a final chord and a double bar line. The notation includes various musical symbols such as notes, rests, slurs, and a triplet marking.

No 11 Irene

57

Lyric by
JOSEPH MCCARTHY

DUET, CHORUS and DANCE
(Irene, Don and Ensemble)

Music by
HARRY TIERNEY

Lento



(Irene)

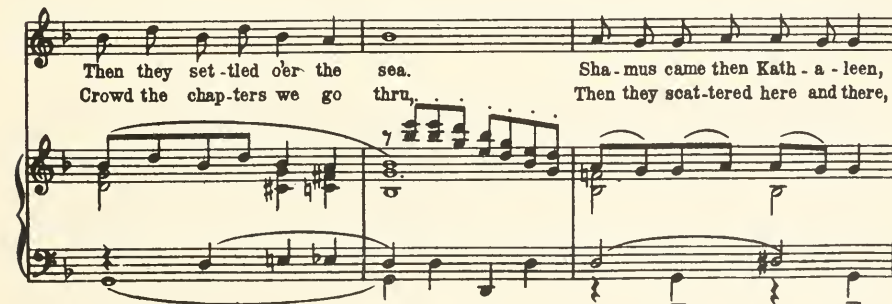
Once a king of Nor-man-dy,
Po-ets, bards and he-roes, true,

Wed a queen of Ar-ca-dy,
Fight-ers, lov-ers, churchmen too,



Then they set-tled o'er the sea.
Crowd the chap-ters we go thru,

Sha-mus came then Kath-a-leen,
Then they scat-tered here and there,



Sham was born, and then Ei-leen; Mi-chael came be-fore I - rene. _____
 Caus-ing trou-ble ev - 'ry-where, What a love-ly name, O' - Dare. _____

poco rall.

REFRAIN

I - rene, _____ a lit-tle bit of salt and sweet-ness I - rene, _____ a dain-ty

slip of rare com-plete-ness, Man-ner - i - sm, mag-net - i - sm,

(Don) (Irene)
 eyes of youth in - vi - ting, Danc-ing by, with glanc-ing eye, The

flush of her ex-cit-ing, Si - ren, — The sort who cap-tures hearts to charm them,

Care-ful be - ware. — Now she's here, now she's there, Followed by her set,

(Don) (Irene)
Up she goes, down she goes, Ev - 'ry-bod - y's pet, Near or far, there you are,

Cap - tured in the net, of Tipp-i - ty witch I-rene O' - Dare. —

(Girls)

I - rene a lit - tle bit of salt and sweet - ness

I - rene a dain - ty slip of rare com - plete - ness,

Man - ner - i - sm, mag - net - i - sm, eyes of youth in - vi - ting,

Danc - ing by, with glanc - ing eye, The flush of her ex - ci - ting,

(Boys)

Si - ren, — The sort who cap - tures hearts to charm them, Care - ful, be -

(Chorus)

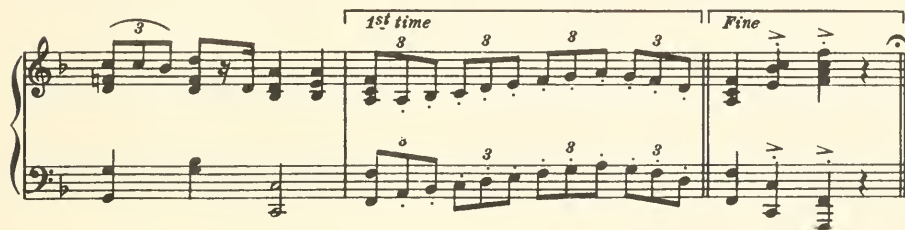
- ware! Now she's here, now she's there, Fol - lowed by her set,

Up she goes, down she goes, Ev - 'ry - bod - y's pet, Near or far, there you are,

Cap - tured in the net, of Tipp - i - ty witch I - rene O' - Dare.

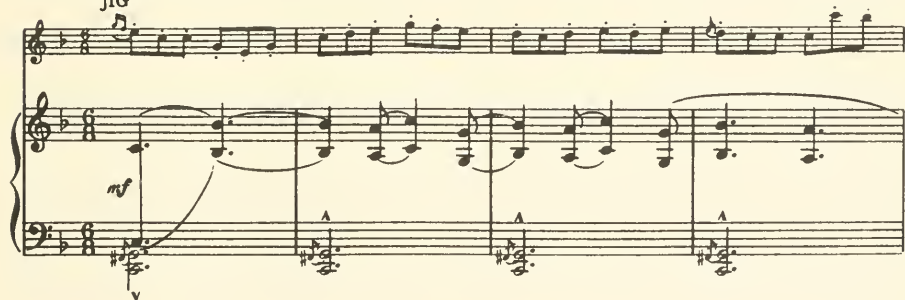
DANCE

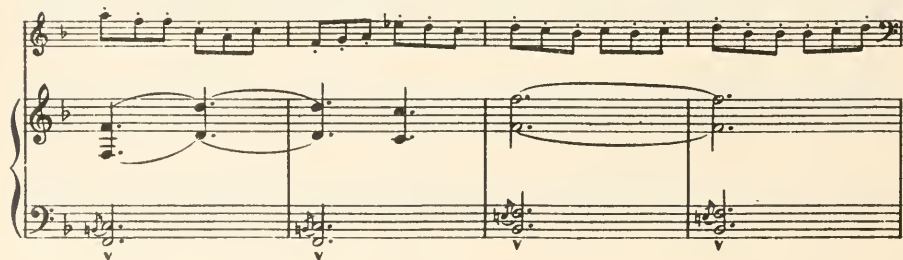


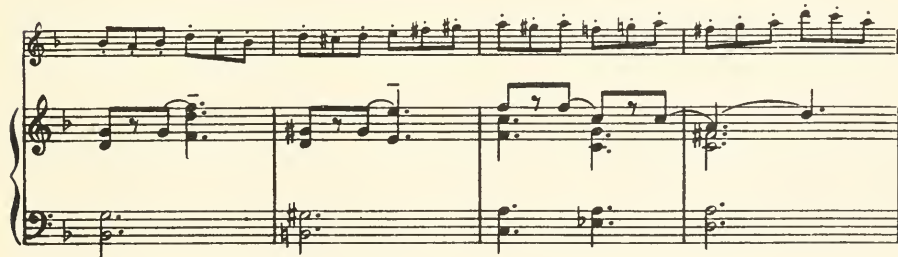


Distesso Tempo

JIG







D.S. Largo al Fine ∞

No 12 We're Getting Away With It

QUINTETTE

Lyric by
JOSEPH McCARTHY

(Madame Lucy, Helen, Jane, Don and Bob)

Music by
HARRY TIERNEY

Moderato

(Don)

The wis-est man in Je-ri-cho,

(Bob)

Made a re-mark we ver-y well know, It's clothes that make the

(Mme. Lucy)

(Helen & Jane)

man, ——— It's clothes that make the man. ——— In-clud-ing the la-dies

(Don & Bob)

we sup-pose, For who could be la-dies with-out their clothes, Im-

(Mme. Lucy) (Don)

- a - gine if you can ——— Im - a - gine if you can. ——— Though

(Bob)

birds of a feath - er will flock to - geth - er It's eas - y to fool the

(All)

best; — We place the feath - ers up - on the birds who now will lead the rest.

REFRAIN

(Don, Bob, Helen & Jane) (Mme. Lucy)

And we're ——— get - ting a - way ——— with it, ——— Yes,
Helen & Jane) And we're ——— get - ting a - way ——— with it, ——— Yes,

mf *i.h.*

Red. *

(Don & Bob)

we're _____ get-ting a - way _____ with it; _____ The
 we're _____ get-ting a - way _____ with it; _____ It's

l.h.

(Helen & Jane)

(All)

se-cret lay with two, _____ Then three who real - ly knew;
 try - ing on us girls _____ To meet these Dukes and Earls, _____ When

Now there's five of us who know, Watch our lit - tle se-cret grow, And
 one is bored and quite an-oyed, We say we're charmed and o - ver-joyed, And

were _____ get-ting a - way _____ with it. _____
 we're _____ get-ting a - way _____ with it. _____ You

l.h.

Fin. *

(Don) (Helen)

Bye and bye, there'll be a fright-ful blow o'; To
would - n't quite be - lieve it's real - ly so o'; The

(Jane) (Mme. Lucy) (Bob & Mme. Lucy)

prove we had the right i - dea We had to be good or we
Reg - i - bilts and the Din - ty Moores Have made ns sev - er - al

(All)

could - n't be here, And we're get - ting a - way with it, (Whoops!) they'll nev - er
o - ver - tures, But we're get - ting a - way with it, (Whoops!) they'll nev - er

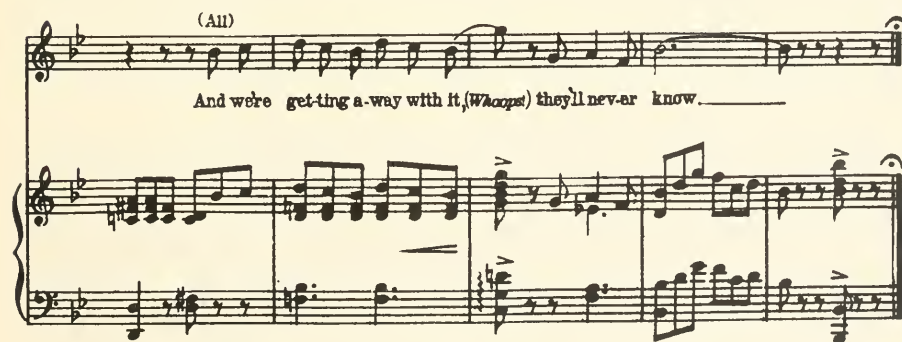
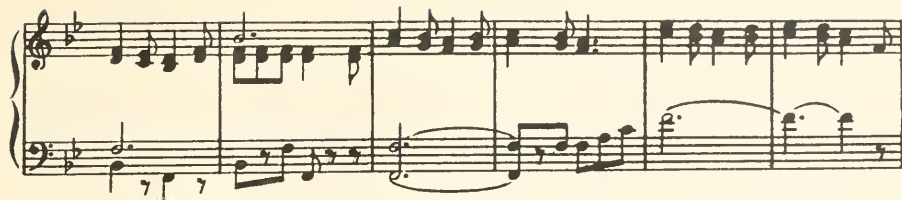
1 (Helen & Jane) 2

know. And know.
know. And know. TO DANCE

mf

DANCE





No 13 To Love You

Lyric by
JOSEPH MCCARTHY

DUET
(Irene and Bowden)

Music by
HARRY TIERNEY

Valse (Bowden)

To have you, to hold you, to love you To feel your dear

eyes shin-ing in-to mine To hear you, be near you this

mo - ment Grant-ing your will at the slight-est sign. Your

pres-ence, your vis-ion a - round me Will change all this

world to a gar-den fair The hope and the thought of the

ask - ing All lies in the wish, would you care? —————

(Irene)
If you'll on - ly wait a lit - tle

(Bowden)
To be worth - y just a lit - tle while —————

p-f

I while, On - ly, just a lit - tle

B In the sun - light of your gen - tle smile

I while I may

B All you'd ask for, an - y task for I would

I learn to love some day, But re -

B give, yes, my heart and all a - way, In the

I - mem - ber, lit - tle bat - ter - fly,

B shel - ter of my wait - ing arms, _____ rest for -

I There _____ in the gar - den, Love. _____

B - ev - er, _____ Let me hold you; Give me

I _____ may find a way some - day, time

B your me - di - ta - - tion one thought

I will tell, I pro-mise

B just for con-so-la-tion Prom-ise you

poco a poco

I on-ly I may, or I may fly,

B may learn to love some day, Heart of my life,

rall. e cresc.

I a-way. If you'll way.

B be mine. To be mine.

No 14 Skyrocket

77

Lyric by
JOSEPH MCCARTHY

SOLO and CHORUS
(Irene and Ensemble)

Music by
HARRY TIERNEY

The musical score is written for a piano and voice. It begins with a piano introduction in G major, 4/4 time, marked with a forte *f* dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and sustained chords in the left hand. The vocal line enters in the second measure with the lyrics "When a rock-et's shoot-ing up on high, - And it's spray il-lum-in-". The piano accompaniment continues with a similar rhythmic pattern, marked with a piano *p* dynamic. The vocal line continues with the lyrics "ates the sky, - I get so - ex-cit-ed I could fly, -". The piano accompaniment continues with the same rhythmic pattern. The vocal line concludes with the lyrics "While they're burst-ing up a - bove, I would rath-er see a". The piano accompaniment continues with the same rhythmic pattern.

When a rock-et's shoot-ing up on high, - And it's spray il-lum-in-
ates the sky, - I get so - ex-cit-ed I could fly, -
While they're burst-ing up a - bove, I would rath-er see a

rock-et blow Than see an-y oth-er sight I know;

Oh, my heart begins to flut-ter so, — That's the fun — that I love. —

REFRAIN

A — way — up in the air, oh see it there, it's go-ing, Ah! —

A — way — up in the air, oh see it there it's glow-ing,

Ah! ————— A gold - en rod is hang - ing

in the sky, - A flash of col - or comes to daze the eye;

Their won - d'rous shad - ing Oh now they're fad - ing Dim - mer, dim - mer, dis - tant glim - mer,

'Way — up in the air, oh see the sil - ver show - er, Ah! ————— A -

8va

- way — up in the air, it's like a flam - ing tow - er, Ah! —

Oh see it tear - ing, Oh see it flar - ing,

It's go - ing high - er, A ball of fire, There, — where the sky - rock - et

flies. — A - flies. —

DANCE



No.15.- The Last Part Of Every Party

TRIO AND CHORUS

(Helen, Jane, M^{me}. Lucy and Boys)

Lyric by
JOSEPH MCCARTHY

Music by
HARRY TIERNEY

Moderato

(Helen and Jane)

When the hands on the clock, are

point - ing to the top, Our_ joy be-gins; we nev - er want to stop, We

romp, we run, There's no one near to spoil our fun, On-ly

once in an age that we can ev - er meet, When we do it's a rage to

cel - e - brate the feat, We're here till day - light dawns, we won't go home.

REFRAIN

Oh, the last part _____ of ev - 'ry par - ty, _____ Is the

real part, _____ the best of all, _____ Those who

tar - ry, _____ raise old Har - ry, _____ As the

wee hours _____ are grow-ing small; _____ Tell-ing

first names, _____ play-ing love games, _____ Fan-cies

chang - ing _____ at beck and call, _____ Oft-times a

faint heart, _____ Will make a late start, _____ And make the

(Helen and Jane)

last part best of all. Oh, the

(M^{me}. Lucy)

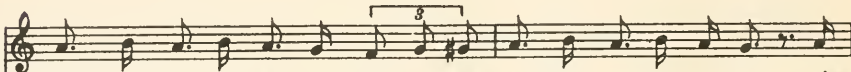
M.L. We can sel-dom get to-geth-er, You're as flight-y as the weath-er,

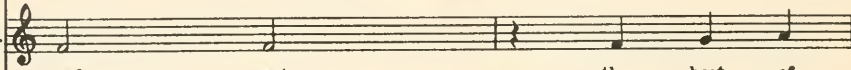
H. & J. last part of ev-ry

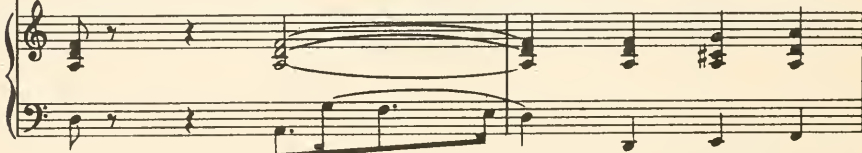
M.L.  Flit - ter - ing here - or flut - ter - ing o - ver there, Not that I'd

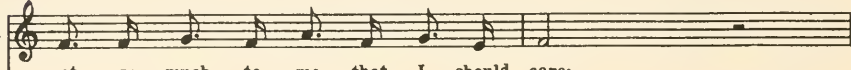
H.&J.  par - - ty, Is the

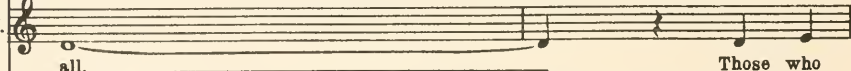



M.L.  change your dis - po - si - tion, Tho' I may have the in - tu - i - tion, You're

H.&J.  real part, the best of

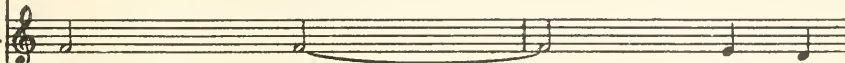


M.L.  not so much to me that I should care;

H.&J.  all, Those who



M.L.  But now I found you here a - lone,


H.&J.  tar - - ry, - - - - - raise old

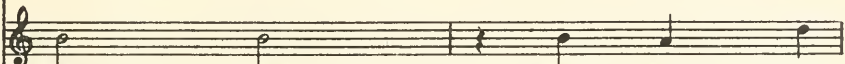


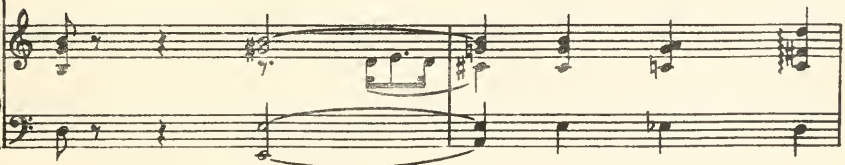
M.L.  We'll have a mo - ment of our own.

H.&J.  Har - - ry, - - - - - As the



M.L.  Why don't you lis - ten to me? Why don't you lis - ten to me?

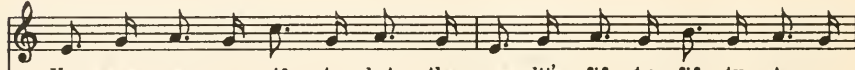
H.&J.  wee hours are grow - ing

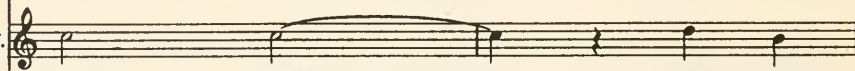



M.L.  Good - ness, won't you wait a lit - tle while.

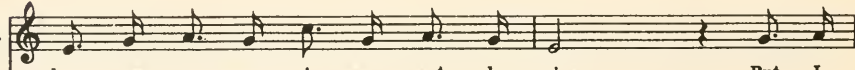
H.&J.  small; _____ Tell - ing

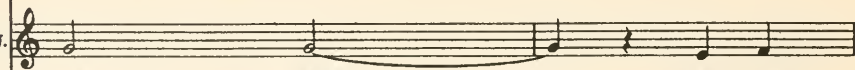



M.L.  You are ver - y nif - ty but the cre - dit's fif - ty - flif - ty, An - y

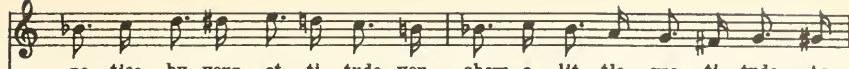
H.&J.  first names, _____ play - ing

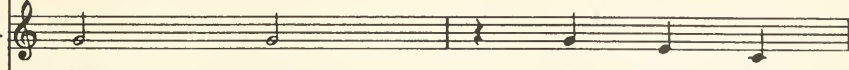



M.L.  hon - ors you may win are part - ly mine, But I

H.&J.  love games, _____ Fan - cies



M.L.  no - tice by your at - ti - tude you show a lit - tle gra - ti - tude; As

H.&J.  chang - - - ing at beck and



M.L.  man - i - kins you're per - fect in your line.

H.&J.  call, Oft times a



M.L.  An - y af - fec - tion you would care to show,

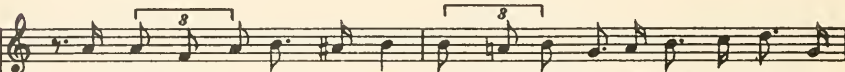
H.&J.  faint heart will make a

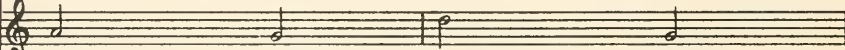


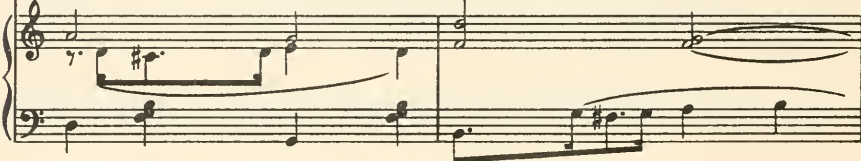
M.L.  Show - er them on me now, I want to know,

H.&J.  late start, And make the



M.L.  And now that I found you here, would - n't it be a great i - dea to

H.&J.  last part best of



M.L.  have a lit - tle dance be - fore I go. _____

H.&J.  all. _____

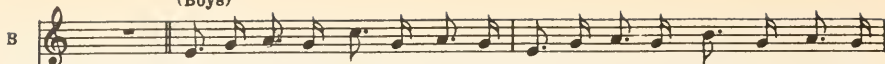


DANCE

91

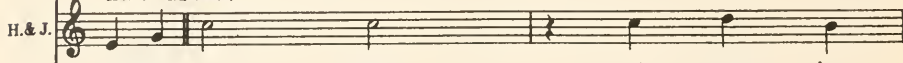


(Boys)

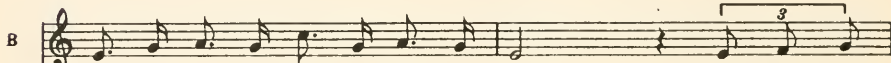
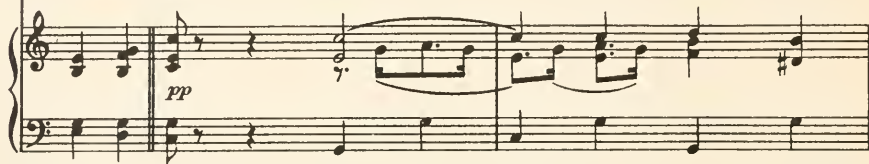


We can sel-dom see each oth-er, you are al-ways with your moth-er

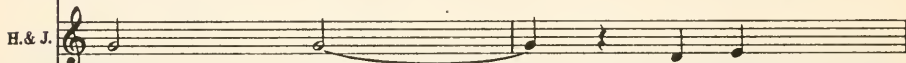
(Helen and Jane)



Oh, the last part of ev-ry



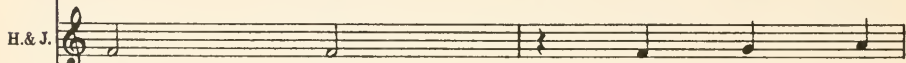
Eith-er her or else a chap-er-on, What are they



par - - - ty, Is the



good for, we don't need 'em, we would rath-er have our free-dom,



real part, the best of



B Young - er folks are bet - ter off, a - lone; But now that they have gone a -

H. & J. all, _____ Those who tar - ry, _____

B - way, I'll have a word or two to say,

H. & J. - raise old Har - - ry, _____ As the

B Why don't you lis - ten to me? Why don't you lis - ten to me?

H. & J. wee hours are grow - ing

B
Good - ness, won't you let a fel - low talk.

H.&J.
small; _____ Tell - ing

B
You've been ver - y dis - tant, but I've al - ways been per - sist - ent, And you're

H.&J.
first names, _____ play - ing

B
com - ing a - round or else you would - n't smile. And I

H.&J.
love games, _____ Fan - cies

B no - tice by your at - ti - tude, You show a lit - tle gra - ti - tude, And

H & J. chang - - ing at beck and

B make the wear - y wait - ing worth the while.

H & J. call, _____ Oft - times a

B An - y af - fec - tion you would care to show,

H & J. faint heart will make a

B Show it to the one who wants to know.

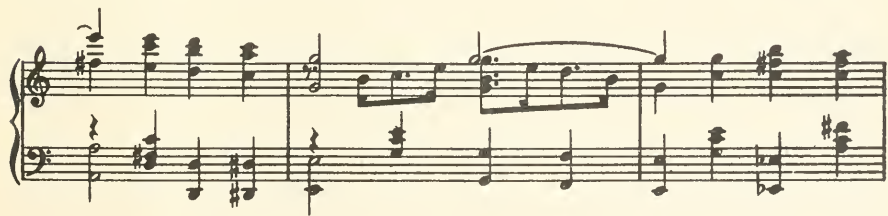
H.&J. late start And make the

B And if by chance you change your mind, And think you'd care to stay be-hind, We'll

H.&J. last part best of

B have a lit - tle dance be - fore you go. _____

H.&J. all. _____



No 16 Finale Act II

"The Paul Jones"

(There's Something In The Air)

Lyric by
JOSEPH MCCARTHY

Music by
HARRY TIERNEY

(Eight Girls)

There's some-thing in the air that seems to ring of love and laugh-ter,

(Eight Boys)

Reach-ing ev - 'ry - where, It's just the spir - it we are af - ter,

(Eight Girls) (Eight Boys)

Some-thing that we can't re - sist, Is there some-thing we have missed?

(Eight Girls) (Eight Boys) (All)

Oh! Fer - die, Oh! Bir - die, Don't you think it's time for danc - ing?

(Principal Girls)

Some-thing in the air that sets your heart and sense a - trip - ping,

This musical score for the Principal Girls features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Some-thing in the air that sets your heart and sense a - trip - ping,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

(Principal Men)

What a gay af - fair, I say, old dear, it's sim - ply rip - ping.

This musical score for the Principal Men features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "What a gay af - fair, I say, old dear, it's sim - ply rip - ping." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

(Irene)

Is it the at - mos - phere, Af - fect - ing you my dear?

This musical score for Irene features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Is it the at - mos - phere, Af - fect - ing you my dear?". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Oh! Bob - by Oh! Don - nie, Dance a step with me.

This musical score for Irene features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Oh! Bob - by Oh! Don - nie, Dance a step with me." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

DANCE

The musical score is arranged in five systems, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic marking. The second system continues the melodic and harmonic development. The third system features a complex passage with triplets and a *b³* marking. The fourth system includes a triplet of eighth notes. The fifth system is divided into two measures, with the first measure marked with a first ending bracket and the second measure marked with a second ending bracket and a *sf* dynamic marking. The score concludes with a final chord.



